



AUGUSTANA
SCHOOL OF MUSIC

presents

A Senior Degree Recital

featuring

Jacob Moeller, *Guitar*

Music Performance

Minors in Multimedia Entrepreneurship & Jazz and Contemporary Studies

Accompanied by:

Aiden Beckstrom, bass

Dan Heier, drums

February 23, 2025
Hamre Recital Hall
2:30 PM

PROGRAM

Solo

Ryland	Julian Lage (living)
Gardens	Lage
Airplane Mode	Cory Wong (living)
Gypsy Woman (Quarantine Sessions)	Tom Misch (living)

Trio

Misty	Eroll Garner (1921 - 1977)
Wave	Antônio Carlos Jobim (1927 - 1994)
Rodger the Dodger	Lage
Northern Shuffle	Lage

PROGRAM NOTES

Lage - Ryland & Gardens:

Julian Lage “Jules” is a virtuosic jazz guitarist and accomplished composer. Born in December 25, 1987, in Santa Rosa, California, he was infatuated with the guitar from a very young age. At four, his most prized possession was a piece of wood his father had cut, utilizing a poster of Bruce Springsteen’s telecaster as a stencil, then painted red. Julian and that “guitar” were inseparable until he fell on it from his bunk bed and broke it. After receiving his brother’s “guitar” as a consolation, Julian’s parents got him a real Fender Stratocaster. Once he had a guitar, he was unstoppable; he was a child prodigy, playing with artists such as Santana by age nine. His works include 13 albums under his name and various other projects with artists in styles ranging from pop and hip-hop to bluegrass. Julian’s playing style features an incredible dynamic range, often utilizing the most gentle dynamics only facilitated by his master-level control over the instrument. His playing encapsulated the language of jazz, rock, and blues seamlessly.

The first piece, Ryland, was the fourth track on his album World’s Fair in 2015. It is a delicate piece in compound duple. The melody is simplistic and accompanied by an arpeggiated chord progression. The crux of this piece is in the right-hand touch: the right hand has to mute the lowest strings so that the melody can ring out. The piece is primarily in the key of E major, although the B section is in the key of B minor, which can be considered a minor V chord. The tune is in AABA form with an outro featuring tremolo strumming.

Gardens is the sixth track from the World’s Fair album. It is played in an alternate guitar tuning known as dropped D, which is achieved by tuning the lowest E string on the instrument down a whole step to D. It is full of movement in the inner voices of the chords that is not characteristic of most guitar music. It begins with a riff reminiscent of cross-picking, a style of guitar playing pulled from the bluegrass idiom. It then drops down to a gentle theme revisited throughout the whole tune. Lage develops and reharmonizes this theme throughout. The tune builds and builds, exploring the key of D major. Near the end of the tune, as a final way to build intensity, Lage writes a 3/8 poly rhythm between the bassline and the melody before a general pause followed by an outro, which takes the intro and places it over a series of bass notes that creates this progression: || IV/V → Vsus2 → V → vi^{o7}/V ||, used to reharmonize the intro which previously only stayed on the I chord.

Wong - Airplane Mode

Cory J. Wong was born in Minneapolis, Minnesota. In 1985, he began playing bass in middle school, he and a group of friends wanted to start a band. One of the other friends already played guitar and the other drums, so Wong was left to pick up the bass. One day in seventh grade, when he came home from school, his mom told him to check his closet; waiting for young Wong was a made-in-Mexico Olympic white Fender Jazz Bass. Wong said about the experience, “I freaked out because it honestly felt like some sort of primitive... like I’ve been yielded my weapon to do my job for the rest of my life.” Wong learned every one of Flea’s Bass lines from the Red Hot Chilli Peppers and later transitioned to guitar. His style is heavily influenced by the Minneapolis funk sound, listing some of his influences as Prince, Pat Metheny, and many more. Wong has toured with artists such as Ben Rector—Wong’s a member of the funk trio The Fearless Flyers and Vulfpeck. To date, Wong has released 19 studio albums (14 solo albums, three with The Fearless Flyers, and one with Cory Wong Quartet), four collaboration albums, ten live albums, one EP, 45 singles (33 as a lead artist and 12 as a featured artist), and over 60 other appearances.

Airplane Mode is a highly rhythmic and motivic piece of music. It is primarily played fingerstyle but utilizes a pic for the “funk interlude” in the middle section. The song is in the key of E major and does not stray. The backbeat is heavily emphasized in the right hand. The tune develops the motive, adding to it and building intensity. It utilizes techniques like a single-finger gentle strum to create a drone effect (I’ve only ever witnessed Wong do this technique) and right-hand taps and slides on the fretboard.

Misch - Gypsy Woman

Tom Misch is a British guitar player and record producer. He started his music career at age four when he began to play the violin. Misch began playing guitar later in life and started to release beats he made in his bedroom onto SoundCloud. To date, Misch has released five studio albums and has produced music for a vast number of different artists. Gypsy Woman was recorded initially by Crystal Waters and The Basement Boys in the year 1991. Misch’s version was recorded on his album Quarantine Sessions in 2021 during the COVID-19 pandemic. It is recorded with his guitar, which is tuned down a whole step and a looper pedal. The first loop is the chord progression, essentially just the keyboard part from the original recording played on the guitar. The first loop has a tremolo effect, giving it a quasi-out-of-tune vibe, and it stays looped for the entirety of the song. Then, the melody comes in. After a play-through of the verse and chorus, an octave-down effect is turned on, and a bass line is looped. The rest of the song is a solo over the progression in Dm: $\parallel im^7 \rightarrow vm^7 \rightarrow VIMaj^7 \rightarrow ivm^7 \rightarrow V^7\#5 \parallel$; after soloing, a final verse is played, and then the loop fades out.

Garner - Misty Erroll Garner (1921–1977) was an influential jazz pianist and composer known for his rich harmonic vocabulary and distinctive swing feel. His 1954 composition *Misty* became a jazz standard, celebrated for its lush harmonies and lyrical, flowing melody. The tune is typically played in the key of Eb. However, excellent recordings such as Wes Montgomery's album *Smokin at the Halfnote* were recorded in D, and this key provides darkness that the original key of Eb doesn't provide. The form of the tune is 32 bars AABA, and it is a ballad.

Jobim - Wave Antônio Carlos Jobim (1927–1994) was a pioneering figure in Brazilian music, particularly in the development of bossa nova. His composition *Wave* is one of his best-known pieces, featuring a smooth, flowing melody and sophisticated harmonies characteristic of the genre. The piece encapsulates the relaxed yet intricate interplay between melody and rhythm that defines Jobim's work, making it a staple of jazz and Brazilian music traditions. The melody is highly syncopated, as is often found in the style of Bossa Nova. The tune is primarily in the key of D major, although many other keys are explored throughout the form, which is 44 bars AABA.

Lage - Rodger the Dodger & Northern Shuffle The last two tunes are by Julian Lage. *Rodger the Dodger* explores compound duple meter. The song begins with an anacrusis from the drums and drops right into an attention-grabbing intro characterized by harsh minor 7ths in the guitar and unison hits on the downbeat between the guitar and bass. After this jarring intro, the tune drops way down, dynamic-wise, to a much calmer guitar melody. The tune progresses from here, the form of which is AABA, and it follows a head, solos, and interlude, which is a development of the intro over new chords. Finally, back to the head, after which the intro is used as an outro.

To end our show is a tune called *Northern Shuffle*. The song starts with a simple shuffle pattern, which has been used in blues music since the genre's inception. When the guitar comes in with the melody, it is no longer a simple blues; the first line is a run up the B locrian scale and involves a lot of chromaticism. The form of the head does not follow a 12-bar blues but instead changes to the IV and V chord as dictated by the melody and not by the form. After the head, solos are played over a standard 12-bar blues in the key of C. After solos, the head is played again, and then there is a general pause, and then the band comes back in on the shuffle pattern, this time in a much slower halftime feel, which then fades to nothing, and the tune ends.

ABOUT THE PERFORMERS

Aiden Beckstrom - is a bass player from Mitchell, South Dakota. He is currently studying Multimedia Entrepreneurship at Augustana University. Since enrolling at Augustana in the fall of 2022, Aiden has been an active member of the Northlanders Jazz Band and the AU Jazz Combo. Aiden picked up the bass guitar in 5th grade and was introduced to jazz in 8th grade when he joined his school's jazz band. Beyond school, Aiden is a busy freelance musician and bandleader. He plays with jazz, rock, and worship artists throughout the region and leads the jazz/funk/fusion group Sound Mind.

Daniel Heier - is a drummer and teacher based in Sioux Falls, SD. With a deep-rooted background in jazz and commercial music, his talents have taken him to stages regionally, nationally, and internationally. Leading his quartet and performing as a member of both the JAS Quintet and Jazz Curators, Daniel remains a driving force in the jazz community.

Most recently, he co-founded Fellowship Jazz Center, a local non-profit dedicated to jazz education and promoting local jazz events. www.fellowshipjazzcenter.org

Jacob Moeller - is a Guitar player from Sioux Falls, South Dakota. He plans to graduate from Augustana University in May of 2025 with a major in Music Performance and a Minor in Multimedia Entrepreneurship and Jazz and Contemporary Studies. Jacob has been playing guitar since the 7th grade and has played in bands in and out of school since he was a sophomore in high school. Every semester he's been enrolled at Augustana, Jacob has played in the Northlanders Jazz Band and the Augie Blues and Gold Jazz Combo. After graduating, Jacob plans to take a gap year, teaching lessons and performing in and around Sioux Falls, then continue his studies to gain a Master's in Jazz performance.

*This recital is in fulfillment of a Bachelor of Arts Degree in Music.
Jacob Moeller studies guitar with Micah Wetzel.*

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